

q786.3  
P39e

NOVELLO'S

MUSIC PRIMERS &  
EDUCATIONAL SERIES

SCORE-READING EXERCISES  
BY

Arthur H. Peppin



NOVELLO'S  
MUSIC PRIMERS AND EDUCATIONAL SERIES.

---

ELEMENTARY  
SCORE-READING  
EXERCISES

SELECTED AND EDITED BY  
ARTHUR H. PEPPIN,  
<sup>11</sup>  
DIRECTOR OF THE MUSIC AT CLIFTON COLLEGE.

---

PRICE ~~ONE SHILLING AND SIXPENCE.~~ 2/3

---

LONDON: NOVELLO AND COMPANY, LIMITED.  
NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

MADE IN ENGLAND.

q 786.3  
P39e

## PREFATORY NOTE.

---

The power of reading at sight from four-part score with the proper clefs for alto and tenor may seem to the student to be hardly valuable enough to warrant the expenditure of time and trouble which it involves. We may concede that it is seldom called into requisition nowadays as a part of practical musicianship; nevertheless its indirect value must not be overlooked. Firstly, reading from four staves is useful as a training of the eye in the direction of quickness and accuracy in reading from three staves, or two; secondly, complete familiarity with the C clefs is an indispensable preliminary to the understanding of orchestral scores; thirdly, the habit of following four parts, written at their correct pitch, is of great assistance in acquiring the habit of thinking contrapuntally, and helps materially towards that clearness of brain without which no ear can unravel the complexities of polyphonic writing.

The following exercises are intended for beginners. They lead on gradually to the degree of proficiency which should enable the student to grapple successfully with Dr. Emily Daymond's more difficult exercises in the same subject.

The metronome marks are intended as an approximation to the speed which may be considered as fluent reading.

A. H. P.

CLIFTON COLLEGE,


July, 1909.

M6086

12 m. 23 - C.L.

music 1722 Fisher





Digitized by the Internet Archive  
in 2017 with funding from  
University of Illinois Urbana-Champaign Alternates

<https://archive.org/details/elementaryscorer00pepp>

# ELEMENTARY SCORE READING EXERCISES.

1. Volkslied.

$\text{♩} = 96.$

1. Volkslied.

$\text{♩} = 96.$

2. Volkslied.

$\text{♩} = 84.$

2. Volkslied.

$\text{♩} = 84.$

3. Volkslied.

## Volkslied.

3.  $\text{♩} = 100.$

3.  $\text{♩} = 100.$

## From Wendt.

4.  $\text{♩} = 84.$

4.  $\text{♩} = 84.$



Rink.

5.  $\text{♩} = 100.$

5.  $\text{♩} = 100.$

6.  $\text{♩} = 100.$

7.  $\text{♩} = 100.$

8.  $\text{♩} = 100.$

From Wendt.

6.  $\text{♩} = 108.$

Measures 1-4 of exercise 6. The treble staff begins with a half note B-flat, followed by a quarter note D, and then a half note F. The bass staff begins with a half note B-flat, followed by a quarter note D, and then a half note F. The music continues with various eighth and sixteenth note patterns.

Measures 5-8 of exercise 6. The treble staff continues the melody with eighth and sixteenth notes. The bass staff continues with a similar pattern, maintaining the harmonic structure.

Measures 9-12 of exercise 6. The treble staff concludes the melody with a half note B-flat. The bass staff concludes with a half note B-flat. The exercise ends with a final cadence.

From Rink.

7.  $\text{♩} = 100.$

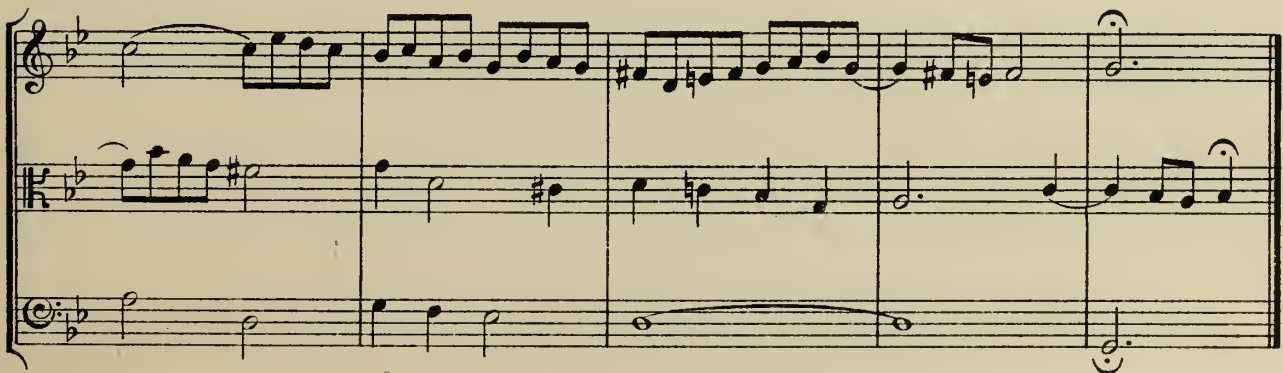
Measures 1-4 of exercise 7. The treble staff begins with a half note B-flat, followed by a half note D, and then a half note F. The bass staff begins with a half note B-flat, followed by a half note D, and then a half note F. The music continues with various eighth and sixteenth note patterns.



8. From Rink.

♩ = 92.

Third system of musical notation, measures 13-18. The system consists of three staves: Treble, Alto, and Bass. The key signature is one flat (B-flat). The time signature is 4/4. The melody in the Treble staff begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The Alto staff has a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5, and finally a half note E5. The Bass staff has a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4, and finally a half note E4.



Byrd.

9.  $\text{♩} = 76.$

9.  $\text{♩} = 76.$

9.

From J. S. Bach.

10.  $\text{♩} = 84.$

10.  $\text{♩} = 84.$

From Rink.

11.  $\text{♩} = 100.$

11.  $\text{♩} = 100.$



From Willaert.

12.  $\text{♩} = 76.$

\* As in the original.

From Willaert.

13.  $\text{♩} = 76.$



From J. S. Bach.

14.

Musical score for exercise 14 by J.S. Bach. The tempo is marked as quarter note = 88. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of three staves: Treble, Alto, and Bass. The Treble staff begins with a quarter rest followed by a series of eighth and sixteenth notes. The Alto and Bass staves have rests in the first two measures, then enter with eighth and sixteenth notes in the third measure.

Continuation of the musical score for exercise 14 by J.S. Bach. The Treble staff continues with eighth and sixteenth notes. The Alto and Bass staves continue with eighth and sixteenth notes, showing a complex interplay of voices.

From Rink.

15.

Musical score for exercise 15 by Rink. The tempo is marked as quarter note = 52. The key signature is two flats (Bb, Eb) and the time signature is 2/4. The score consists of three staves: Treble, Alto, and Bass. The Treble staff begins with a quarter note followed by eighth notes. The Alto and Bass staves have eighth notes and quarter notes.

Continuation of the musical score for exercise 15 by Rink. The Treble staff continues with eighth notes and quarter notes. The Alto and Bass staves continue with eighth notes and quarter notes.

From J. S. Bach.

16.

Musical score for exercise 16 by J.S. Bach. The tempo is marked as quarter note = 108. The key signature is one sharp (F#) and the time signature is 4/4. The score consists of three staves: Treble, Alto, and Bass. The Treble staff begins with a quarter rest followed by eighth notes. The Alto and Bass staves have eighth notes and quarter notes.



17.  $\text{♩} = 60.$  From Rink.

Third system of musical notation, measures 7-9. The system consists of three staves: Treble, Alto, and Bass. The key signature is one flat (Bb). The time signature is 4/4. The melody in the Treble staff features eighth and sixteenth notes. The Alto staff has a more melodic line with some ties. The Bass staff provides a steady accompaniment with eighth notes.



From J. S. Bach.

18.  $\text{♩} = 100.$

18.  $\text{♩} = 100.$

18.  $\text{♩} = 100.$

18.  $\text{♩} = 100.$

18.  $\text{♩} = 100.$

Obrecht.

19.  $\text{♩} = 88.$

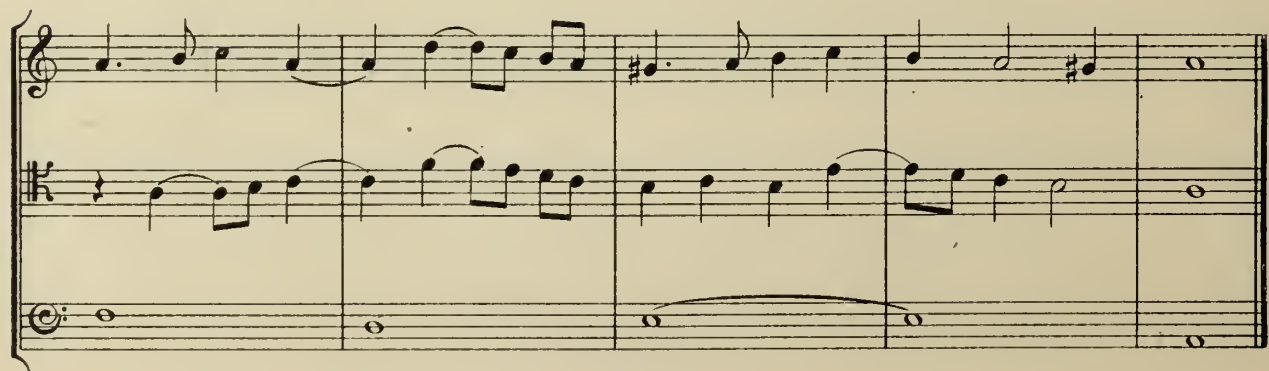
19.  $\text{♩} = 88.$

20.  $\text{♩} = 88.$

21.  $\text{♩} = 88.$

22.  $\text{♩} = 88.$







From J. S. Bach.

20.  $\text{♩} = 88.$

From D<sup>r</sup> Dupuis.

21.  $\text{♩} = 92.$

From Rink.

22.

$\text{♩} = 112.$

From Rink.

23.

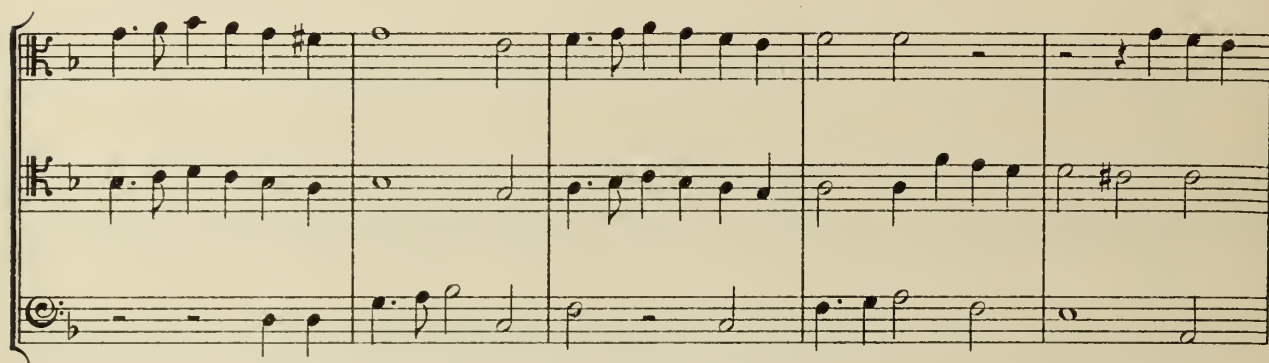
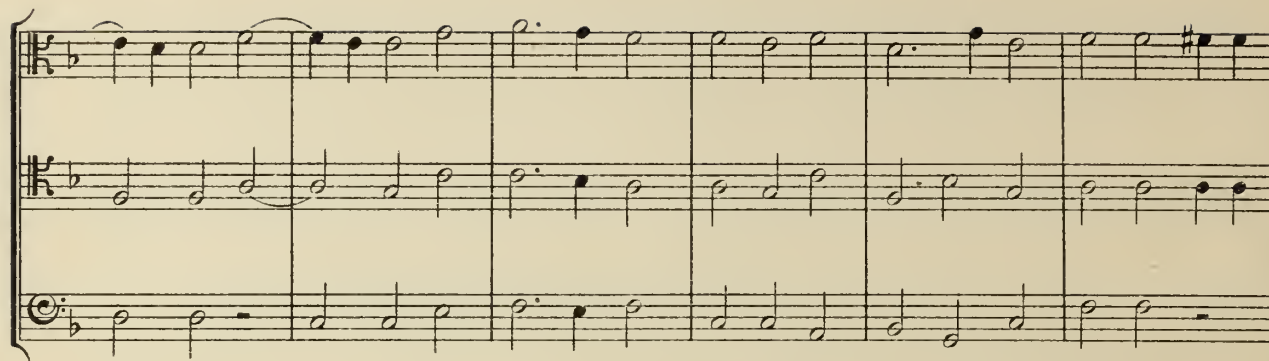
$\text{♩} = 72.$



24.  $\text{♩} = 100.$  From Schubert.



25.  $\text{♩} = 68.$  From D<sup>r</sup> Dupuis.



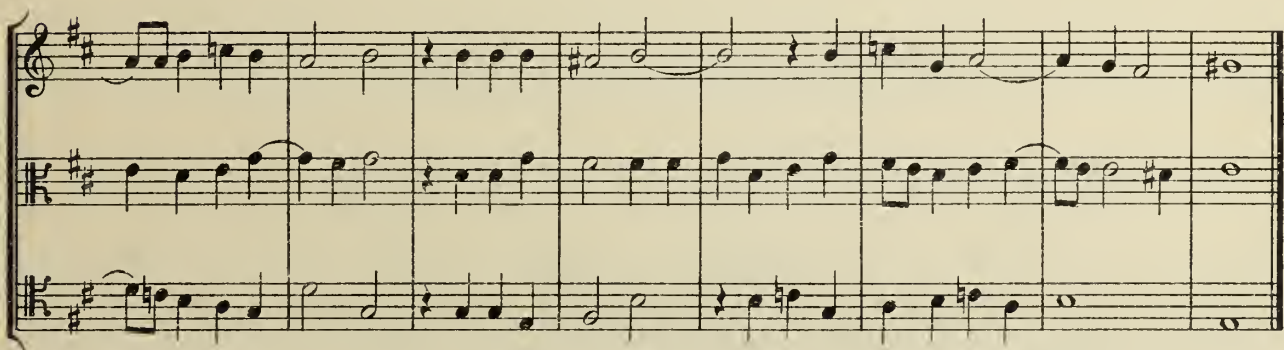
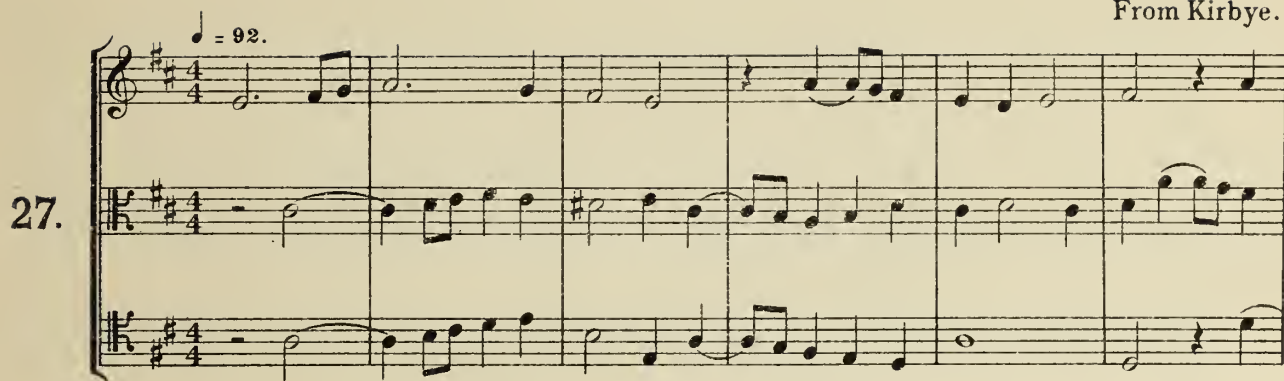
26. Musical notation for measure 26 and measures 27-32. The system consists of three staves. The top staff is in treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. A tempo marking of  $\text{♩} = 128$  is present above the first staff.

From Kirbye.



From Kirbye.

27.  $\text{♩} = 92.$



From Rink.

28.  $\text{♩} = 100.$





From Schubert.

29.  $\text{♩} = 100.$

\* As in the original.

From J. S. Bach.

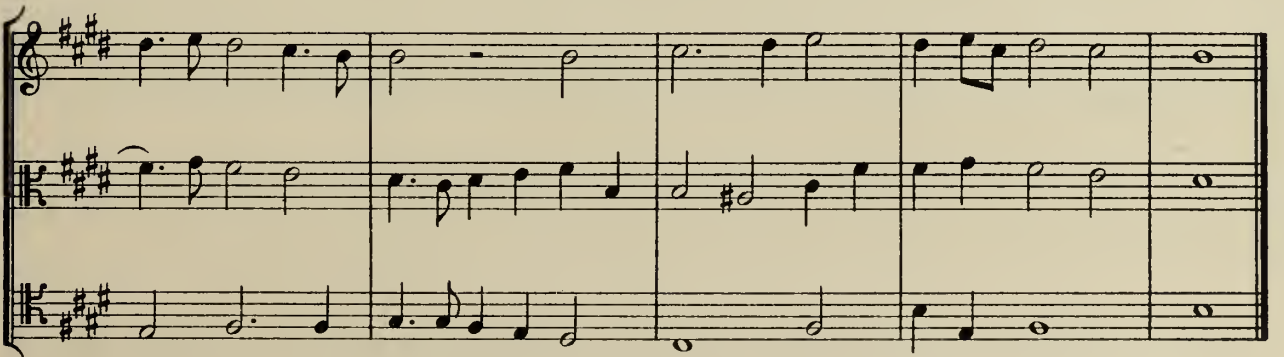
30.  $\text{♩} = 96.$



31. From D<sup>r</sup> Dupuis.

$\text{♩} = 72.$

Second system of musical notation, measures 6-10. The key signature has three sharps (F#, C#, G#). The time signature is 3/2. The music features a variety of note values including eighth, quarter, and half notes, with some rests.



32.  $\text{♩} = 76.$  Ravenscroft.

33.  $\text{♩} = 82.$  From Batten.

From Naumann.

34.

♩ = 60.

Musical score for exercise 34, From Naumann. It consists of four staves in 2/4 time with a key signature of one sharp (F#). The tempo is marked as quarter note = 60. The first two staves are treble clef, and the last two are bass clef. The music features a variety of rhythmic patterns including eighth and sixteenth notes, rests, and slurs.

Continuation of the musical score for exercise 34. It consists of four staves in 2/4 time with a key signature of one sharp (F#). The music continues with various rhythmic patterns and melodic lines across the staves.

35.

♩ = 76.

Musical score for exercise 35, Ravenscroft. It consists of four staves in 3/2 time with a key signature of three flats (Bb, Eb, Ab). The tempo is marked as quarter note = 76. The first two staves are treble clef, and the last two are bass clef. The music is characterized by a slower, more spacious feel due to the 3/2 time signature, featuring half notes and quarter notes.



First system of a musical score. It consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat). The bottom two staves are in bass clef with a key signature of one flat (B-flat). The music features various note values including half notes, quarter notes, and eighth notes, with some accidentals (sharps and naturals) appearing throughout the system.

36.

$\text{♩} = 72.$

Tallis.

Second system of the musical score, starting at measure 36. It continues with four staves in the same key signature and clef arrangement. The tempo marking  $\text{♩} = 72.$  is indicated above the first staff. The word "Tallis." is written above the second staff. The musical notation includes various note values and rests, with some accidentals.

Third system of the musical score. It continues with four staves in the same key signature and clef arrangement. The musical notation includes various note values and rests, with some accidentals.



From Latrobe.

37.

$\text{♩} = 100.$

Musical score for piece 37, 'From Latrobe.' The score is in 3/4 time, key of A major (three sharps: F#, C#, G#). It consists of four staves. The tempo is marked as quarter note = 100. The melody is primarily in the first staff, with accompaniment in the other three. The piece ends with a double bar line.

Continuation of the musical score for piece 37. It consists of four staves, continuing the melody and accompaniment from the previous system. The piece concludes with a final double bar line.

Croft.

38.

$\text{♩} = 78.$

Musical score for piece 38, 'Croft.' The score is in 3/2 time, key of A major (three sharps: F#, C#, G#). It consists of four staves. The tempo is marked as quarter note = 78. The melody is primarily in the first staff, with accompaniment in the other three. The piece ends with a double bar line.

A musical score for a four-part setting, likely a vocal quartet. The score is written on four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The music consists of eight measures. The first four measures are marked with a double bar line, indicating a repeat. The melody is primarily in the top staff, with supporting parts in the other three staves. The music is in a major key and features a mix of half notes, quarter notes, and eighth notes.

From Fernandez.

39.

A musical score for a four-part setting, likely a vocal quartet. The score is written on four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The music consists of twelve measures. The first four measures are marked with a double bar line, indicating a repeat. The melody is primarily in the top staff, with supporting parts in the other three staves. The music is in a major key and features a mix of half notes, quarter notes, and eighth notes. A tempo marking of  $\text{♩} = 84.$  is present at the beginning of the first measure.

A musical score for a four-part setting, likely a vocal quartet. The score is written on four staves. The top staff is in treble clef, and the bottom three staves are in bass clef. The key signature is three sharps (F#, C#, G#), and the time signature is 4/4. The music consists of sixteen measures. The first four measures are marked with a double bar line, indicating a repeat. The melody is primarily in the top staff, with supporting parts in the other three staves. The music is in a major key and features a mix of half notes, quarter notes, and eighth notes.

From Mozart.

40.

$\text{♩} = 76.$

41.

$\text{♩} = 80.$

From Rogers.

42.

$\text{♩} = 60.$

System 42, measures 1-4. The score is in 4/2 time with a key signature of two sharps (F# and C#). The tempo is marked as quarter note = 60. The system consists of four staves: Treble, Alto, Tenor, and Bass. The melody is primarily in the Treble staff, with accompaniment in the other three staves. Measure 1 starts with a half note F#4. Measure 2 has a half note G#4. Measure 3 has a half note A4. Measure 4 has a half note B4.

System 42, measures 5-8. The melody continues in the Treble staff. Measure 5 has a half note C#5. Measure 6 has a half note D5. Measure 7 has a half note E5. Measure 8 has a half note F#5. There are asterisks (\*) above the notes in measures 6 and 7 of the Alto and Tenor staves, indicating specific performance instructions.

System 42, measures 9-12. The melody continues in the Treble staff. Measure 9 has a half note G#5. Measure 10 has a half note A5. Measure 11 has a half note B5. Measure 12 has a half note C#6. The system ends with a double bar line.

\* As in the original.



From Schubert.

43.

$\text{♩} = 136.$

Musical score for exercise 43, 4/4 time, key of B-flat major. The score consists of four staves. The first staff is a treble clef, and the other three are bass clefs. The tempo is marked as quarter note = 136. The music features a melody in the first staff and accompaniment in the other three staves.

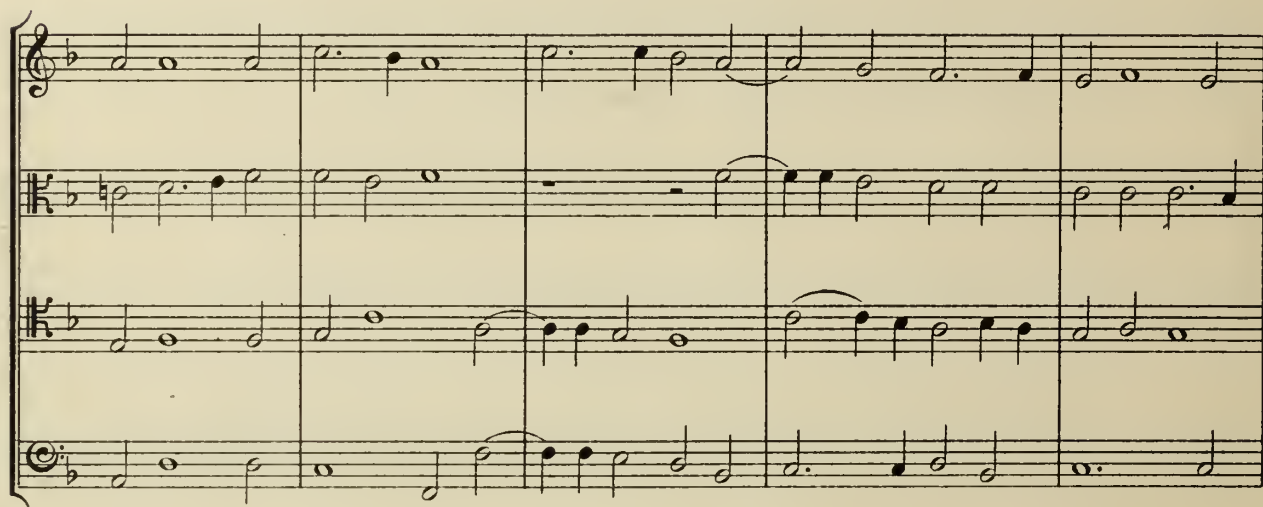
Continuation of the musical score for exercise 43, 4/4 time, key of B-flat major. The score consists of four staves. The first staff is a treble clef, and the other three are bass clefs. The music continues from the previous system.

44.

From Batten.

$\text{♩} = 88.$

Musical score for exercise 44, 4/2 time, key of B-flat major. The score consists of four staves. The first staff is a treble clef, and the other three are bass clefs. The tempo is marked as quarter note = 88. The music features a melody in the first staff and accompaniment in the other three staves.



From Haydn.

45.

$\text{♩} = 100.$

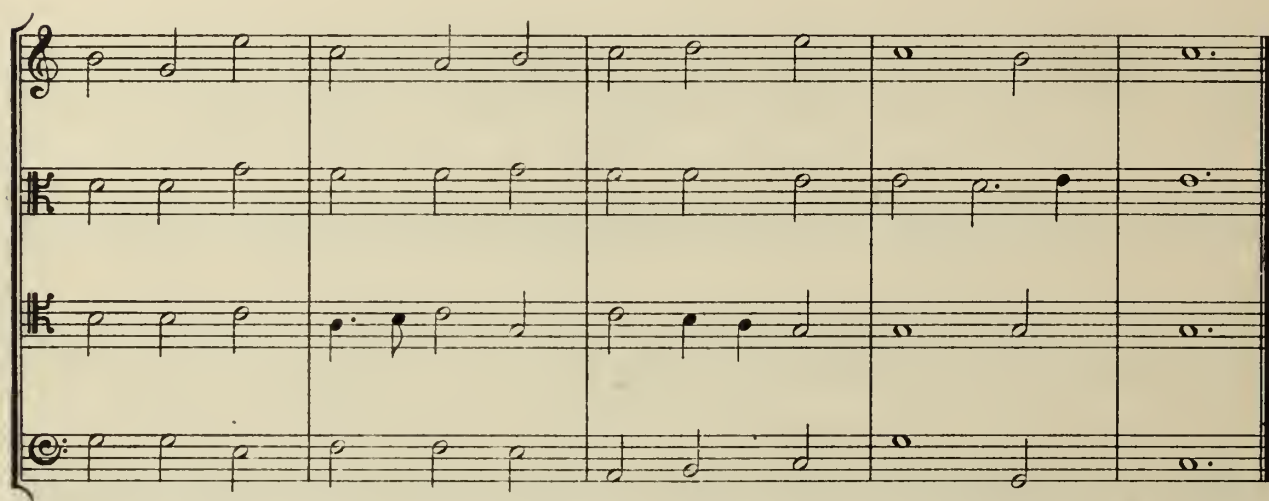
From Goldwin.

46.

$\text{♩} = 80.$



First system of musical notation, featuring four staves (Treble, Alto, Tenor, and Bass clefs) with various notes and rests.



Second system of musical notation, continuing the piece with four staves (Treble, Alto, Tenor, and Bass clefs).

47.

$\text{♩} = 60.$

From Mozart.



Third system of musical notation, marked '47.' and 'From Mozart.' It includes a tempo marking  $\text{♩} = 60.$  and a key signature of one sharp (F#). The system contains four staves (Treble, Alto, Tenor, and Bass clefs) with complex rhythmic patterns and notes.



48.

$\text{♩} = 80.$

From Vittoria.

\* As in the original.

49.

$\text{♩} = 68.$

This system contains measures 1 through 3 of a musical piece. It features four staves: a treble staff, two alto staves, and a bass staff. The key signature has one sharp (F#) and the time signature is 4/2. The tempo is marked as quarter note = 68. In measure 1, the treble staff has a half note G4, an eighth note A4, a quarter note B4, and a half note C5. The first alto staff has a whole rest, and the second alto staff has a whole note D5. The bass staff has a whole rest. In measure 2, the treble staff has a half note D5, an eighth note E5, a quarter note F#5, and a half note G5. The first alto staff has a whole note E5, and the second alto staff has a whole note F#5. The bass staff has a whole rest. In measure 3, the treble staff has a half note G5, an eighth note A5, a quarter note B5, and a half note C6. The first alto staff has a whole note G5, and the second alto staff has a whole note A5. The bass staff has a whole rest.

This system contains measures 4 through 7. In measure 4, the treble staff has a half note D5, an eighth note E5, a quarter note F#5, and a half note G5. The first alto staff has a whole note G5, and the second alto staff has a whole note A5. The bass staff has a whole note B5. In measure 5, the treble staff has a half note A5, an eighth note B5, a quarter note C6, and a half note D6. The first alto staff has a whole note A5, and the second alto staff has a whole note B5. The bass staff has a whole note C6. In measure 6, the treble staff has a half note B5, an eighth note C6, a quarter note D6, and a half note E6. The first alto staff has a whole note B5, and the second alto staff has a whole note C6. The bass staff has a whole note D6. In measure 7, the treble staff has a half note C6, an eighth note D6, a quarter note E6, and a half note F#6. The first alto staff has a whole note C6, and the second alto staff has a whole note D6. The bass staff has a whole note E6.

This system contains measures 8 through 11. In measure 8, the treble staff has a half note D6, an eighth note E6, a quarter note F#6, and a half note G6. The first alto staff has a whole note D6, and the second alto staff has a whole note E6. The bass staff has a whole note F#6. In measure 9, the treble staff has a half note E6, an eighth note F#6, a quarter note G6, and a half note A6. The first alto staff has a whole note E6, and the second alto staff has a whole note F#6. The bass staff has a whole note G6. In measure 10, the treble staff has a half note F#6, an eighth note G6, a quarter note A6, and a half note B6. The first alto staff has a whole note F#6, and the second alto staff has a whole note G6. The bass staff has a whole note A6. In measure 11, the treble staff has a half note G6, an eighth note A6, a quarter note B6, and a half note C7. The first alto staff has a whole note G6, and the second alto staff has a whole note A6. The bass staff has a whole note B6.



50.

$\text{♩} = 76.$

Ravenscroft.

A musical score system consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music is in 2/2 time and features a key signature of two flats. The system contains five measures of music, with various note values and rests.

A musical score system consisting of four staves. The top staff is in treble clef, and the bottom three are in bass clef. The music is in 2/2 time and features a key signature of two flats. The system contains five measures of music, with various note values and rests.







# A COURSE OF HARMONY

BY

FREDERICK BRIDGE, MUS. D., OXON

(GRESHAM PROFESSOR OF MUSIC)

AND

FRANK J. SAWYER, MUS. D., OXON.

(PROFESSOR OF SIGHT SINGING, ROYAL COLLEGE OF MUSIC).

---

This book is the outcome of a request made to Sir Frederick Bridge by the Council of the Royal College of Music—he being the Professor responsible for the teaching of Harmony and Counterpoint in that Institution—that he should prepare a manual of harmony for use in the College. Sir Frederick subsequently enlisted the aid of his pupil and former assistant at Westminster Abbey, Dr. F. J. Sawyer, in the preparation of the work, and the result is a somewhat unusual occurrence in a treatise on harmony, a joint-authorship production.

The authors have so planned their manual as to furnish students with a course of *practical* instruction. Moreover, and happily for the pupil, theoretic deductions are free from all philosophical or acoustical arguments.

The book has the further advantage of advancing no new theory, as it is based on existing systems. What *could* be better than building on the corner-stones of Goss and Macfarren.

Sir Frederick Bridge and his coadjutor, Dr. Sawyer, hold the commendably wise belief that “the teaching of harmony should not be a purely mechanical and mathematical process.” Alas! that it should so often degenerate into a matter of mere “dry bones.” Therefore, they have aimed at obtaining higher and more artistic results—viz., the “creation” of harmony by the student—in fact, thorough art, not merely thorough-bass.

One special feature towards the attainment of this end is that from the very outset of his study-course the pupil has to consider the formation of his bass. Who will deny the importance of this feature in the thorough equipment of the student of harmony?

Another advantage of this “Course of Harmony” is that it may be divided into five grades in accordance with the classes at the Royal College of Music—that is to say, the first grade (Chapters 1 to 8) extends to the dominant seventh chord, the second covers the study of the inversion of the dominant seventh, the dominant ninth, suspensions, harmonising unfigured basses, and so on.

Later on will be found some useful hints on “harmonising for string quartet,” including the rarely mentioned subject of bowing; chapters on three-part and five-part writing; and, as an appendix, “Hints on the training of the ear and the eye in Harmony”—a matter of supreme importance.

So much for the comprehensiveness (which admits of no disputation) of this handy little volume of some 200 pages. In conclusion, it is hardly necessary to say that the reputation of the joint-authors stands so high as to command respect and confidence in a branch of the teaching art of music which they have made specially their own, and of which its full fruition is to be found in this thoughtful “Course of Harmony.”

---

CLOTH, THREE SHILLINGS AND SIXPENCE.

---

LONDON : NOVELLO AND COMPANY, LIMITED.



# Novello's Music Primers & Educational Series.

	s.	d.		s.	d.
1. THE PIANOFORTE .. .. E. PAUER	2	0	47A. ORGAN PEDAL TECHNIQUE. Part II.		
2. THE RUDIMENTS OF MUSIC W. H. CUMMINGS	1	0	.. .. B. W. HORNER	2	0
3. THE ORGAN .. .. J. STAINER	2	0	48. TWELVE TRIOS FOR ORGAN, BY ALBRECHTS-		
4. THE HARMONIUM .. .. KING HALL	2	0	BERGER .. .. A. W. MARCHANT	1	6
5. SINGING .. .. A. RANDEGGER	4	0	49. THREE-PART STUDIES (Both Notations)		
6. SPEECH IN SONG ( <i>Singer's Pronouncing</i>			.. .. J. E. VERNHAM	1	6
<i>Primer</i> ) .. .. A. J. ELLIS, F.R.S.	2	0	50. CHORAL SOCIETY VOCALISATION (or in FOUR		
7. MUSICAL FORMS .. .. E. PAUER	2	0	Parts, 6d. each; Tonic Sol-fa, 4d. each)		
8. HARMONY .. .. J. STAINER	2	0	.. .. J. STAINER	2	0
9. COUNTERPOINT .. .. J. F. BRIDGE	2	0	50A. Do. THE EXERCISES ADAPTED		
10. FUGUE .. .. JAMES HIGGS	2	0	AND ARRANGED FOR FEMALE VOICES		
11. SCIENTIFIC BASIS OF MUSIC W. H. STONE	1	0	.. .. A. W. MARCHANT	1	6
12. DOUBLE COUNTERPOINT .. J. F. BRIDGE	2	0	51. TWO-PART SOLFEGGI .. .. JAMES HIGGS	1	0
13. CHURCH CHOIR TRAINING J. TROUTBECK	1	0	52. HISTORY OF THE PIANOFORTE A. J. HIPKINS	2	6
14. PLAIN SONG .. .. REV. T. HELMORE	2	0	53. SCALES AND ARPEGGIOS FRANKLIN TAYLOR	2	0
15. INSTRUMENTATION .. .. E. PROUT	2	0	54. SONATA FORM .. .. W. H. HADOW	2	6
16. THE ELEMENTS OF THE BEAUTIFUL IN			55. A DICTIONARY OF VIOLIN MAKERS C. STAINER	2	6
MUSIC .. .. E. PAUER	1	0	56. ANALYSIS OF BACH'S 48 PRELUDES AND		
17. THE VIOLIN .. .. BERTHOLD TOURS	2	0	FUGUES (or in 4 Parts, 1s. each) F. ILIFFE	3	0
18. TONIC SOL-FA .. .. J. CURWEN	1	0	57. APPENDIX TO "ANALYSIS OF FORM"		
19. LANCASHIRE SOL-FA .. JAMES GREENWOOD	1	0	.. .. H. A. HARDING	0	6
20. COMPOSITION .. .. J. STAINER	2	0	58. HARMONIZATION OF MELODIES J. E. VERNHAM	1	0
21. MUSICAL TERMS STAINER AND BARRETT	1	0	59. "BRAILLE" MUSIC-NOTATION (For sighted		
22. THE VIOLONCELLO .. JULES DE SWERT	2	0	teachers to instruct the blind) E. WATSON	7	6
23. TWO-PART EXERCISES (396) J. GREENWOOD	1	0	60. FIVE-PART HARMONY F. E. GLADSTONE	2	0
24. DOUBLE SCALES .. FRANKLIN TAYLOR	1	0	61. THE VIOLA (Edited by ALFRED GIBSON)		
24A. Do. (Continental Fingering)	1	0	.. .. BERTHOLD TOURS	2	0
25. MUSICAL EXPRESSION MATHIS LUSSY	3	0	62. HARMONICS AND RESULTANTS C. E. LOWE	1	0
26. SOLFEGGI (Both Notations) (or in Three			63. BREATHING FOR VOICE PRODUCTION		
Parts, 1s. 6d. each) FLORENCE MARSHALL	4	0	.. .. H. H. HULBERT	2	0
27. ORGAN ACCOMPANIMENT J. F. BRIDGE	2	0	64. THE CHOIRBOY'S ELEMENTS OF MUSIC		
28. THE CORNET .. .. H. BRETT	2	0	.. .. GEORGE J. BENNETT	1	0
29. MUSICAL DICTATION. Part I. DR. RITTER	1	0	65. FIRST STEPS FOR THE VIOLIN. Part I.		
30. Do. Do. Part II. DR. RITTER	2	0	(Violin only) .. .. EMIL KREUZ	1	6
31. MODULATION .. .. JAMES HIGGS	2	0	65A. Do. Do. Part II.		
32. DOUBLE BASS .. .. A. C. WHITE	3	0	(The Pieces with Pianoforte Accompani-		
32A. APPENDIX TO DOUBLE BASS A. C. WHITE	3	0	ment) .. .. EMIL KREUZ	2	6
33. EXTENSORIZATION .. .. F. J. SAWYER	2	0	66. SCORE-READING EXERCISES Book I.		
34. ANALYSIS OF FORM, AS DISPLAYED IN			.. .. EMILY R. DAYMOND	1	6
BEETHOVEN'S PIANOFORTE SONATAS			66A. Do. Do. Book II.	1	6
.. .. H. A. HARDING	2	0	67. METHOD OF SINGING J. STOCKHAUSEN	4	0
35. 500 FUGUE SUBJECTS AND ANSWERS			68. A TREATISE ON STRICT COUNTERPOINT.		
.. .. A. W. MARCHANT	3	0	Part I. .. .. F. E. GLADSTONE	2	0
36. HAND GYMNASTICS T. RIDLEY PRENTICE	1	6	Part II. .. ..	1	6
37. MUSICAL ORNAMENTATION. Part I.			70. EXAMINATION QUESTIONS .. C. HARRIS	2	0
.. .. E. DANNREUTHER	5	0	71. VOICE CULTURE FOR CHILDREN. Part I.		
37A. Do. Do. Part II.	5	0	.. .. JAMES BATES	1	6
38. TRANSPOSITION .. .. J. WARRINER	2	0	72. Do. Do. Part II.	1	6
38A. SUPPLEMENT TO DO. (KEYBOARD AND			73. Do. Do. Part III.	0	8
ORCHESTRAL) .. .. J. WARRINER	1	0	73A. Do. Do. Part III. (Sol-fa)	0	4
39. THE ART OF TRAINING CHOIR BOYS			(Nos. 71 to 73 complete: in paper covers, 3s. 6d.,		
.. .. G. C. MARTIN	3	0	or in paper boards, 4s. 6d.)		
39A. Do. Do. (EXERCISES ONLY)	1	0	74. THE CHOIRBOY'S GUIDE TO THE CATHEDRAL		
40. BIOGRAPHICAL DICTIONARY OF MUSICIANS			PSALTER .. .. ERNEST NEWTON	0	9
.. .. W. H. CUMMINGS	2	0	75. TWELVE ELEMENTARY DUETS FOR PIANO-		
41. EXAMPLES IN STRICT COUNTERPOINT. Part I.			FORTE .. .. E. MUNDELLA	1	0
.. .. GORDON SAUNDERS	3	0	76. HARMONY FOR SCHOOLS F. E. GLADSTONE	2	6
41A. Do. Do. Part II.	3	0	77. KEY TO DITTO .. F. E. GLADSTONE	1	6
42. SUMMARY OF MUSICAL HISTORY			78. SCORE-READING EXERCISES A. H. PEPPIN	1	6
.. .. C. H. H. PARRY	2	0	79. FIGURED-BASS PLAYING JOSEPH R. TOBIN	1	6
43. MUSICAL GESTURES .. J. F. BRIDGE	2	0	80. TENOR EXERCISES .. E. D. PALMER	1	0
43A. RUDIMENTS IN RHYME J. F. BRIDGE	0	9	81. THREE-PART STUDIES .. HUGH BLAIR	0	9
44. BASSES AND MELODIES RALPH DUNSTAN	2	6	82. AN ESSAY ON MUSIC .. J. STAINER	1	0
45. FIRST STEPS AT THE PIANOFORTE			83. THE MILITARY BAND .. G. MILLER	2	0
.. .. FRANCESCO BERGER	2	6	84. EQUAL TEMPERAMENT .. H. SPAIN	1	0
46. A DICTIONARY OF PIANISTS AND COMPOSERS			85. A GUIDE TO SOLO SINGING GUSTAVE GARCIA	2	0
FOR THE PIANOFORTE .. E. PAUER	2	0	86. THEORY OF MUSIC .. J. A. O'NEILL	1	0
47. ORGAN PEDAL TECHNIQUE. Part I.			87. SELF-HELP FOR SINGERS D. C. TAYLOR	1	6
.. .. B. W. HORNER	2	0	88. THE ORGAN .. .. W. G. ALCOCK	4	0

(To be continued.)

\* Published in paper boards only.

Any of the above may be had strongly bound in boards, price 6d. each extra, with the exception of Nos. 5, 26, 37, 37A, 56, 67 and 88, which are 1s. each extra; and Nos. 38A, 43A, 47A, 51, 57, 65, 65A, 66, 66A, 73, 73A, 77, 79 and 80, which are published only in paper covers.

LONDON: NOVELLO AND COMPANY, LIMITED.